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Fall 2006

2006

Fall 8-15-2006

ENG 1002G-012: Composition and Literature

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Recommended Citation

Berry, Lucinda, "ENG 1002G-012: Composition and Literature" (2006). *Fall 2006*. 58.
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EN 1002G Composition and Literature

Instructor: Lucinda Berry laberry@eiu.edu Coleman 3820 581-6309
Office Hours: ~~11:00-12:15 & 2:00-3:15~~ on Tuesday & Thursday

12:30-3:15

Course Description

This course offers practice in analytical academic writing using poetry, short fiction and drama as the subject matter. Various terms and theories associated with each genre are examined. You are expected to read carefully and think deeply about what you have read. Read the work more than once; I will expect you to remember significant details, not just the basic plot. You will be expected to write well-reasoned, logically organized essays using sound rhetorical means to support an arguable thesis.

Course Policies and Grade Determination

In percentage terms, your grade will be determined as follows:

Poetry essay	15%	Class participation/	
Fiction essay	20%	Miscellaneous	15%
Drama essay	20%	Quiz Average	15%
		Final Exam	15%

100-90% = A, 89-80% = B, 79-70% = C, below 70 = NC!

Specific requirements for the three major essays will be explained in class, so take notes. In general, I will be assessing your writing for:

- overall development in support of your thesis
- clarity of expression
- effective organization and use of transitions
- use of standard conventions for spelling and grammar

Deadlines will be given for each of these essays. **Late work will be marked down one full letter grade if it is received within a week of the original due date. If it is more than a week late, you will receive a maximum of half the points the assignment is worth.** If you have a documented excused absence due to illness, make-up work must be completed within 7 calendar days of your return to class. All assignments must be completed to receive credit for the course.

Homework, largely listed on this syllabus, must be typed. I will periodically ask students to read their responses to homework questions. Points will be deducted from your class participation grade if you are called on and don't have this work.

Quizzes requiring a short answer or short essay response will be given at the beginning of the class period. Don't be late, or you'll miss them. **There are no make-ups for the quizzes.** When determining your average, I will throw out the lowest two scores.

The final exam for this course is on

It will consist of a series of short essay questions. You will be allowed to use notes from class, so you'd better take them.

Policy on Plagiarism

Random House Dictionary of the English Language defines plagiarism as “the appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one’s own original work.” In this course, plagiarism will result in an F on the assignment. In cases of blatant and intentional plagiarism, you will receive an F for the course, and you will be referred to the Office of Judicial Affairs, which is not a pleasant experience.

Policy on Disabilities

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services at 581-6583 as soon as possible.

Textbooks

Charters, Ann, ed. The Story and Its Writer. Boston: Bedford/St. Martin’s, 2003.

Klaus, Carl H. et al., eds. Stages of Drama: Classical to Contemporary Theater, Boston: Bedford/St. Martin’s, 2003.

Meyer, Michael. Poetry: An Introduction. Boston: Bedford/St. Martin’s, 2004.

Roberts, Edgar V. Writing About Literature. Upper Saddle River, NJ: Prentice Hall, 2003.

Course Schedule (Subject to changes announced in class. If you are absent, consult one of your classmates.)

Aug 22 Introduction to course/discussion of what poetry is

Aug 24 In Poetry: 26 (start with The Pleasure of Words) – 34
“Introduction to Poetry” 45, “Ars Poetica” (p. 3 of this syllabus)

Read the poems carefully. Look up words you don’t know, and write down the definitions. Study the analytical material and the sample essay as models for discussing/writing about poetry. Write a 300-500 word essay comparing/contrasting “Ars Poetica” and “Introduction to Poetry.”

Aug 29 Poetry: 35 - top of 44 Use questions on 62-3 as a starting point for writing a two-page analysis of one of the poems in this section.

Answer the questions following “The Fish.” Also: “A Study of Reading Habits”

1. How does the rhyme scheme fit with the diction? How might this be used as evidence that Larkin is not the speaker in the poem? 2. Explain how imagery is linked among the stanzas. “Mountain Graveyard” 1. Would this piece be classified as poetry if it were untitled? Explain. 2. Which line is most effective? Least effective? Explain why. “Nighttime Fires” 1. Discuss the use of the following: “all pajamas and running noses” “wolf whine of the siren” “fire engines that snaked like dragons” “falling cinders that covered the ground like snow” 2. Write two or three paragraphs describing the father; two or three more describing the mother.

Aug 31 Poetry: 69-79 Answer the questions after each of the poems, except for 5 on 75, and any Connection to another selection.

Be sure you know any terminology introduced in boldface type.

Sept 5 Poetry: 107-9, 125, 130-1 "Lightning Bugs" 145-6 Answer the questions. Write a couple of paragraphs responding to the imagery in your favorite of these poems.

Sept 7 "Those Winter Sundays" 25 "Bored" 88-9 "The Red Hat" 229-30 "Rite of Passage" 282-3 "Eating Together" 507-8 Answer the questions after each poem. Write a brief essay explaining which poem you can most easily identify with.

Sept 12 466-70 Answer the questions, as usual.

Sept 14 471- 6 Answer the questions yet again.

Sept 19 424-9 "The Love Song of J. Alfred Prufrock" Answer questions.

Sept 21 429-40 Critical analysis Be able to explain which essay was most helpful to you in understanding the poem

Sept 26 DUE: Essay on Poetry (4 pages minimum) **Bring The Short Story and Its Writer to class!!!!**

Sept 28 "Boys" 578-82 The two selections you've been assigned this week are not traditional short stories. Write an essay explaining what you like/dislike about these variations on the traditional form. Short answers: How does entering the house function as a motif for the story? Is it important that the boys are twins? What role do women play in the story? Is this a typical American story? Is this a funny story?

Oct 3 "The Widow's Son" 471-9 This story is another "experimental form, but in many ways, it is also very traditional. Write a few paragraphs explaining how it is like a fable and what the moral is. Short answers: What is your attitude toward the son? Toward the mother? Does it change over the course of either version of the story? Does its having two endings improve the literary merit of this story? Why or why not?

Oct 5 Writing About Literature 56-64 "The Rocking Horse Winner" 481-92 Write a brief analysis of one of the characters in the story. Short answer: Why do the voices become even louder when some money becomes available? How accurate is the mother's definition of luck? What are the implications of Paul's confusing luck and lucre? Is Paul right when he claims to be lucky? In what sense was Paul a "poor devil" as Oscar says at the end?

Oct 10 "Tiny, Smiling Daddy" 289-98 Write a couple of paragraphs about the main conflict in the story and explain which side you take on it and why. Short answer: What is revealed about Stew by the fact "the phone rang five times before he got up to answer it"? How would you describe the relationship between Marsh and Stew? Is it important to the story? Would this story work if it had a 1st person instead of a 3rd person narrator?

Oct 12 "The Rich Brother" 806-19 Short answer: What details help provide the characterization of the two brothers? (It might help to keep a list as you read through the story.) What kind of gesture is Pete's giving Donald \$100? How does childhood behavior contribute to the conflict? What does Pete mean when he says "he hadn't even tried" in relationship to the passenger's story? What importance does the passenger have in the story?

Archibald MacLeish (1892 - 1982)

Ars Poetica

1926

A poem should be palpable and mute
As a globed fruit.

Dumb
As old medallions to the thumb,

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown ---

A poem should be wordless
As the flight of birds.

A poem should be motionless in time
As the moon climbs,

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves,
Memory by memory the mind ---

A poem should be motionless in time
As the moon climbs.

A poem should be equal to:
Not true.

For all the history of grief
An empty doorway and a maple leaf.

For love
The leaning grasses and two lights above the sea ---

A poem should not mean
But be.